

Summary of Dissertation Recitals

by

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of the requirements for the degree of
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ABSTRACT

Recital 1: Jewish Art Music

Monday, November 9, 2020, 8:00pm, Stamps Auditorium, Walgreen Drama Center, University of Michigan. Assisted by Lior Willinger, piano; John Etsell, piano; Brian Allen, violin; Michael Romans, violin; Benjamin Penzer, viola; Dakota Cotugno, cello. Program: *Farewell, Nathaniel*, Ronn Yedidia; *Clarinet Sonata, Op. 28*, Mieczysław Weinberg; *Overture on Hebrew Themes, Op. 34*, Sergei Prokofiev; *Sonatina for Klezmer Clarinet and Piano*, Paul Schoenfeld.

Recital 2: World Premiere, Rabl's Quartet, and Moravec's Tempest Fantasy

Monday, March 8, 2021, 8:00pm, Stamps Auditorium, Walgreen Drama Center, University of Michigan. Assisted by Lior Willinger, piano; John Etsell, piano; Brian Allen, violin; Dakota Cotugno, cello. Program: *Quartet for Piano, Violin, Clarinet, and Cello, Op.1*, Walter Rabl; *The Tempest Fantasy*, Paul Moravec.

Recital 3: Music for Wind and Clarinet Quintet

Wednesday March 24, 2021, 8:00pm, Stamps Auditorium, Walgreen Drama Center, University of Michigan. Assisted by Michael Romans, violin; Kevin Sung, violin; Gene Hotta, viola; Helen LaGrand, cello; Jordan Smith, flute; Jillian Kouzel, oboe; Allison Nicotera, bassoon; Kathryn Marks, horn. Program: *Allegro in B*, Wolfgang Amadeus Mozart; *Introduction, Theme and*

Variations, Carl Maria von Weber; *Aires Tropicales*, Paquito D' Rivera; *Afro-Cuban Concerto*,
Valerie Coleman.

Recital 1 Program

Elisha Willinger, clarinet

Lior Willinger, piano

John Etsell, piano

Brian Allen, violin,

Michael Romans, violin

Benjamin Penzner, viola

Dakota Cotugno, cello

Monday, November 9, 2020

Walgreen Drama Center, Stamps Auditorium

8:00pm

Farewell, Nathaniel

Ronn Yedidia
(b. 1960)

Clarinet Sonata, Op. 28

Allegro

Allegretto

Adagio

Mieczysław Weinberg
(1919-1996)

Intermission

Overture on Hebrew Themes, Op. 34

Sergei Prokofiev
(1891-1953)

Brian Allen, violin,
Michael Romans, violin
Benjamin Penzner, viola
Dakota Cotugno, cello

Sonatina for Klezmer Clarinet and Piano

I. Con moto

II. Allegretto

Paul Schoenfeld
(b. 1947)

Recital 1 Program Notes

I feel fortunate that my brother, pianist Lior Willinger, is joining me for this recital. This program showcases the beauty and power of Jewish art music. Lior introduced me to *Farewell, Nathaniel* having performed it with clarinetist Alexander Fiterstein. The Weinberg Sonata is one of my favorite works for the clarinet and has become more prominent recently in the clarinet repertoire. Weinberg, a Polish composer, lost most of his family in the Holocaust. Prokofiev, while having no Jewish background, appropriated some of these Jewish melodies. While he did not regard the work highly himself, the work has become a standard in the repertoire and has been well regarded by music critics. I am also excited to highlight a work for Klezmer Clarinet and Piano by Professor Paul Schoenfeld, who is on the composition faculty here at University of Michigan. A special thank you to Prof. Schoenfeld who agreed to work with us prior to the performance.

Farewell, Nathaniel – Ronn Yedidia

Born in Israel in 1960, Ronn Yedidia began his career as a pianist of prodigious skill having won first prize in the Young Artists Competition of Israel at eight years old. At age fifteen, he

turned his attention to studying composition and in 1984, he would study at The Juilliard School and later earn his Doctor of Musical Arts degree under Milton Babbitt and David Diamond.¹

Yedidia's *Farewell, Nathaniel* is a dedication to his dear friend and colleague Dr. Nathaniel Amadeus Yangco who died due to a tragic scuba diving accident in the Atlantic Ocean in 2007. Yedidia writes that "I was shaken forever. Independence Day turned into a mourning day for me—for the rest of my life. Nathaniel was one of a kind. Aside from the fact that he was a brilliant young ophthalmologist, an exquisite cook, and a central social figure among musicians and doctors alike, Nathaniel was a fantastic pianist with a boundless passion for the instrument and for any spectacle in music, be it classical or non-classical. We traded our proficiencies: he stored all my recorded music on his computer and duplicated it for me upon request, and I composed and arranged music for him whenever he expressed such a need. He loved the entertainment aspect in virtuoso piano music and had no fear of attempting anything he was drawn to, regardless of its difficulty. I composed *Farewell, Nathaniel* in homage to Nathaniel's memory. It is scored for clarinet and piano in honor of Nathaniel's father, Dr Bienvenido Yangco, who is a clarinetist. Alexander Fiterstein gave the work its world première at New York's Merkin Concert Hall in the spring of 2008."²

¹ Ronn Yedidia, "Biography," accessed October 30, 2020, http://ronnyedidia.com/?page_id=70.

² Ronn Yedidia, "Farewell, Nathaniel," Naxos Music Library, accessed October 30, 2020, https://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.559699&catNum=559699&filetype=About%20this%20Recording&language=English.

Clarinet Sonata, Op. 28 - Mieczysław Weinberg

Mieczyslaw Weinberg was born in Warsaw in 1919, where his father Shmuel worked as a violinist and conductor in the Jewish Theatre. Shmuel provided Mieczyslaw with firsthand experience in the theatre where his son played piano and exposed him to traditional Jewish and liturgical music. Additionally, Weinberg studied music at the Warsaw Conservatory for eight years. When the Nazi invasion of Poland took place in 1939, Weinberg fled and sought refuge in Minsk where he studied composition with Vassily Zolotaryov. In 1941, the evacuation of the Minsk Conservatory led him to Tashkent. Many intellectuals and artists were evacuated to Tashkent, including the famous actor and director Soloman Mikhoels. Weinberg married Mikhoel's daughter Natalia Vovsi, and in 1943 wrote his first sonata for Violin and Piano. Weinberg dedicated it to Mikhoels, who most likely introduced him to Dimitri Shostakovich.³ Shostakovich proved to be a profound influence on Weinberg's music. While Weinberg never studied under Shostakovich, they became incredibly close friends and held each other in high esteem in terms of their compositional abilities and intellect. Shostakovich assisted Weinberg's move to Moscow where he lived until his death in 1996.

The tragedies that Weinberg faced from the war and in his own life – his parents and sister murdered by the Nazis and father-in-law by the Stalinist regime are reflected in his compositions. As the musicologist Per Skans expresses, “he was an extremely prolific composer,

³ Simon Wynberg, “Artists of the Royal Conservatory Program,” ARC Ensemble, accessed October 30, 2020. <http://data.instantencore.com/pdf/1040432/Program+Notes+ARC.pdf>.

who had mastered every musical form, genre, and style from film music to tragic operas, from a simple melody with an undemanding accompaniment to the most complicated twelve-tone-music. Weinberg used elements of Jewish, Polish, Russian, and Moldavian folklore expertly and in a careful and always balanced way.”⁴

Weinberg wrote the Sonata Op. 28 for Clarinet and Piano in 1945 at the age of 26. The premiere was given in 1946 by the clarinetist V Getman with the composer himself at the piano at the Moscow Conservatory. Written for the darker A clarinet, Weinberg builds on a certain lyricism found in the lone clarinet melody at the outset of the piece. The second movement highlights a buoyant Klezmer tune which increasingly develops in intensity throughout. The final movement begins with a troubled piano solo in minor which leads to a dramatic clarinet cadenza. Even though the piano joins again with the clarinet, the feeling of struggle permeates as a disjunct piano accompaniment fails to align with the clarinet. The movement suddenly reaches a turning point and reveals that there is indeed optimism and hope in the world as the movement finally resolves peacefully in D major.

⁴ Per Skans and Nicholas Cox, “Preface,” in *Mieczyslaw Weinberg Sonate Op 28*. New York: Peermusic Classical.

Overture on Hebrew Themes – Sergei Prokofiev

Sergei Prokofiev composed his *Overture on Hebrew Themes* between 1919-1920 and scored it for a unique ensemble consisting of clarinet, piano, and string quartet. Prokofiev, one of the most notable composers of the twentieth century, arrived in New York in 1918. This work was "the result of the coincidental confluence of the Russian-born New National School in Jewish Music (the movement centered originally within the Gesellschaft für jüdische Volksmusik in St. Petersburg and its branches) and an artistic inspiration that was ignited and fulfilled when a chamber ensemble of six Russian-Jewish representatives of that New National School performed in New York during Prokofiev's years there."⁵ The sextet was commissioned by the ZIMRO ensemble and came to America from the Far East for a tour sponsored by the Russian Zionist Organization.

While some accounts of the ensemble suggest that ZIMRO's founder may have been its cellist Joseph Cherniavsky, it has been generally accepted that the ensemble was organized by its clarinetist Simeon Bellison.⁶ Born and trained in Moscow, Bellison became the principal clarinet of the Mariinsky Theatre and later of the New York Philharmonic. Bellison would become fascinated under the influence of other composers, musicians, and intellectuals who took an interest in Jewish cultural heritage and later was an active member of the Moscow

⁵ Neil W. Levin, "Overture on Hebrew Themes," Milken Archive, accessed October 30, 2020, <https://www.milkenarchive.org/music/volumes/view/intimate-voices/work/overture-on-hebrew-themes>.

⁶ Ibid.

branch of the Gesellschaft.⁷ Bellison collected Jewish folk melodies, arranged them, and commissioned composers to include these melodies in their works. While the melodies have not been traced to authentic sources, it has been suggested that Bellison may have composed these melodies himself.⁸

In 1918, Bellison gained support from the Gesellschaft of Petrograd to form the ZIMRO ensemble, where Bellison relocated. Bellison originally formed a small ensemble known as the Moscow Quintet which gave concerts in Russia, Lithuania, and Poland with a focus on new repertoire with Jewish folk idioms. Bellison added a pianist to the Moscow Quintet which initially included clarinet and a string quartet. The Moscow Quintet subsequently became the ZIMRO ensemble. ZIMRO gave its first performance in January of 1918 in Petrograd and premiered the *Overture on Hebrew Themes* in February of 1920 at the Bohemian Club in New York with Prokofiev as the guest pianist. Before the group disbanded, the work was performed twice at Carnegie Hall. Prokofiev also reworked a version of the piece for chamber orchestra.

The structure of the work introduces a lively motor from the piano and jovial pizzicatos from the strings. In this first section, the clarinet introduces a Klezmer *Un poco* theme while this rhythmic motor continues underneath. The melody unwinds and gains momentum as the clarinet rises and flourishes with the strings as if culminating in a folk dance or celebration. The

⁷ Ibid.

⁸ David Nice, "Prokofiev: From Russia to the West," 1891–1935. New Haven and London: Yale University Press. ISBN 978-0-300-09914-0.

music once again returns to the original theme introduced at the outset of the piece, but the mood suddenly changes with arpeggiated interjections between the clarinet and the strings. There is a transition into a second *Piu mosso* theme where the piano plays underlying figurations that resemble a hammered dulcimer or *tsimbl*, evoking the timbre of a traditional Klezmer ensemble. This lyrical rhapsodic section feels expansive and introduces a nostalgic theme in the cello which is then passed to the other instruments of the ensemble. These two sections and themes are interwoven throughout the work, but eventually the clarinet returns to the first *Un poco* theme and crescendos with the strings to a brilliant finish.

Klezmer Sonatina for Clarinet and Piano – Paul Schoenfeld

Paul Schoenfeld was born in January 1947 in Detroit, Michigan. He earned his degrees from Carnegie Mellon studying music and mathematics and later received his doctorate from the University of Arizona studying piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin and composition with Robert Muczynski and Nikolai Lopatnikoff. Currently, he teaches composition at the University of Michigan and previously taught at University of Akron and the University of Minnesota.

Outside of composing music and teaching, Schoenfeld is an accomplished concert pianist and won competitions such as the Cleveland Arts prize, was a finalist for the Pulitzer Prize for his concert piece *Camp Songs* and has performed and recorded internationally. His works frequently include elements from his own Jewish cultural background and heritage. Often

Schoenfeld goes beyond the barriers of what is set in standard of western classical music, and includes music from other genres such as Klezmer, jazz, and popular music.⁹

Schoenfeld's Klezmer Sonatina for Clarinet and Piano is a two-movement work which begins with the piano. Subsequently, the clarinet comes in with an exaggerated, grotesque dotted theme. The clarinetist ascends high in register with glissandi, squeaking, and eventually falls away. A new slow and pleading section reflects a cantor singing in a synagogue which Schoenfeld marks for the performers as *espressivo* with *rubato*. Following this the piece goes back and forth between these boisterous climactic themes and the more lyrical, expressive sections. Eventually the mood subsides into a clarinet cadenza and this leads into a nostalgic and more sentimental piano interlude. The clarinet joins intimately, but bursts into a cadenza once more transitioning into the second movement. This juxtaposition between these two different moods is clear. The final movement goes between a drunken figure introduced by the clarinet and gains a certain liveliness before returning to its drunken state. A rippling glissando leads us into an exhilarating *Presto* section as the clarinetist plays in the highest of its altissimo register before the pianist erupts into a jazzy solo leading to a short clarinet cadenza. The clarinet picks up its agitated state and breaks into asymmetrical meters reminiscent of a Jewish

⁹ Hannah Marcus, "Klezmer Elements in Paul Schoenfeld's Trio for Clarinet, Piano, and Violin," accessed October 30, 2020, https://digitalcommons.lsu.edu/cgi/viewcontent.cgi?article=5205&context=gradschool_dissertations, 1-2.

wedding dance celebration. The clarinet and piano join into a frenzy accelerating to the end for an electrifying conclusion.

Recital 2 Program

Elisha Willinger, clarinet and bass clarinet

Lior Willinger, piano

John Etsell, piano

Brian Allen, violin,

Dakota Cotugno, cello

Monday, March 8th, 2020

Walgreen Drama Center, Stamps Auditorium

8:00pm

Kalief

World Premiere

Allison Loggins-Hull

Lior Willinger, piano

Quartet for Piano, Clarinet, Violin, and Cello Op. 1

I. Allegro moderato

II. Adagio molto

III. Andantino molto un poco mosso

IV. Allegro con brio

Walter Rabl
(1873-1940)

Brian Allen, violin
Dakota Cotugno, cello
John Etsell, piano

Intermission

Tempest Fantasy

I. Ariel

II. Prospero

III. Caliban

IV. Sweet Airs

V. Fantasia

Paul Moravec
(b. 1957)

Recital 2 Program Notes

Kalief - Allison Loggins-Hull (including Composer's Note):

Kalief is a short piece inspired by the tragic story of Kalief Browder. Browder was an African-American male and 16 years old when he was sent to Rikers Island, on a charge of stealing a backpack. Browder spent more than 1000 days there awaiting trial - including 700 days in solitary confinement - because he refused to plead guilty to a crime he didn't commit. After prosecutors finally dropped the charge in 2013, Browder earned his GED and began attending community college. But in 2015, after three psychiatric hospitalizations and two previous suicide attempts, he hanged himself.

In January 2021, there was an insurgence at The United States Capitol Building, primarily consisting of angry, white Americans. A young woman name Riley Williams was accused of participating in the theft of House Speaker Nancy Pelosi's laptop during the Capitol attack. She was arrested, but shortly released and allowed to stay with her mother, with an ankle bracelet, and could leave for work and some other court- approved reasons.

There is a clear imbalance between these two cases. It is important to note the case of Riley Williams to argue that there are two justice systems in the United States: one for poor, BIPOC people, and another for more monied and white people.¹⁰

- Allison Loggins-Hull

Kalief was commissioned in 2020 by the Willinger Duo. This performance marks the world premiere of this new work for clarinet and piano. Allison Loggins-Hull is a critically acclaimed flutist, composer, producer, and co-founder of the duo Flutronix, which was praised by The Wall Street Journal for being able to “redefine the instrument.” She was a co-producer of Nathalie Joachim’s celebrated album “Fanm d’Ayiti,” which was nominated for a 2020 GRAMMY for Best World Music Album. Her previous work includes commissions from the Metropolitan Museum of Art, Alarm Will Sound, and the Library of Congress. She is on the flute faculty of the John J. Cali School of Music at Montclair University.¹¹

Quartet for Piano, Clarinet, Violin, and Cello Op. 1 – Walter Rabl

Born in Vienna, Walter Rabl trained as a pianist there and studied music theory and composition in Salzburg with J.F. Hummel, the director of the Mozarteum. Rabl also earned his

¹⁰ Allison Loggins-Hull, In *Kalief*. Flutronix Publishing.

¹¹ Allison Loggins-Hull, “About,” accessed January 31, 2021, <https://allisonloggins.com/about/>.

doctorate at the German University in Prague. While setting his sights on becoming a lawyer, he gave up his pursuit of the law to fulfill his true dream as a musician. The Quartet certainly set him on this path forward and gave him his promising start as a composer. In 1886 the Clarinet Quartet won first prize in a competition sponsored by the Wiener Tonkünstlerverein (Vienna Musician's Society) which Johannes Brahms chaired as the honorary president and judge. Brahms chose the piece as its winner and recommended it to his publisher Simrock, who published it the following year. While Rabl discontinued composing at the early age of 30, he devoted himself to conducting and vocal coaching the rest of his life. As a result, Rabl left us only a handful of works which include two chamber works, a set of fantasy pieces for piano, an opera *Liane*, violin sonata, vocal songs, and this Piano, Clarinet, Violin and Viola Quartet.¹²

While the Quartet was his Op. 1, one cannot mistake that it is an incredibly mature work. Certainly, one can find the inspiration in its writing which Brahms bestowed onto the young Walter Rabl and early in his life Rabl followed the traditions of Brahms and Schumann. While Rabl may not be considered an innovator, his music is not merely imitation and clearly captures the true essence and height of the Romantic tradition. It is also notable that this was the first work written for this specific instrumentation which later was famously used in Messiaen's *Quartet for the End of Time*.

¹² In *Quartet for Pianoforte, Clarinet, Violin, and Cello Op. 1 in E flat Major*. Riverwoods: Edition Silvertrust.

The *Allegro moderato* opens with a beautiful clarinet theme in major which passes through the strings and catapults into a joyous culmination. The opening is contrasted in mood and features secondary subject with a drone in the cello and the clarinet ambiguously whispers in the distance. The second slow movement of the *Adagio molto*, builds on a theme and variations. A somber funeral march begins solely with the cello and piano in minor. Eventually the clarinet and violin join with a pianist's twinkling of arpeggiations underneath. The movement also features an unexpected Bachian fugue. The third movement is an *Andantino un poco mosso* which is an evocative lilting dance that might reflect the Sicilienne, a baroque dance often characterized by its dotted rhythms. The finale is a display of virtuosity from all the instrumentalists and brings the work to a rousing conclusion.

Tempest Fantasy – Paul Moravec

Having won the 2004 Pulitzer Prize for Music, Paul Moravec's *Tempest Fantasy* is dedicated to the clarinetist David Krakauer and Trio Solisti whom recorded the work and premiered it at the Morgan Library and Museum in New York City in 2003. Paul Moravec was born in Buffalo, New York and received his B.A. in composition from Harvard University. He won the Prix de Rome, studied at the American Academy in Rome, and later received his masters and doctorate from Columbia University. Currently, he teaches at Adelphia University and Mannes School of Music. While Moravec has a large compositional output including nearly 90 orchestral works,

opera, chamber works, brass, and piano, *The Tempest Fantasy*, is one of Moravec's best known works for chamber ensemble including clarinet, violin, cello, and piano. While some critics have categorized Moravec's works as "new-tonalist," Moravec states that even though some of his materials may be atonal or nontonal, his overall harmonic context derives from a tonal tradition. He said, "as a composer, I try always to make beautiful things, and I use whatever techniques and materials are useful for the particular composition at hand."¹³ Moravec also expressed his inspiration for his favorite Shakespeare play:

"I saw a production in the late '90s at the Public Theater with Patrick Stewart, which was fantastic, and that very definitely inspired me to write that piece, which won the Pulitzer Prize in 2004. ¹⁴ *Tempest Fantasy* is a musical meditation on various characters, moods, situations, and lines of text from my favorite Shakespeare play, *The Tempest*. Rather than trying to depict these elements in programmatic terms, the music simply uses them as points of departure for flights of purely musical fancy. The first three movements spring from the nature and selected speeches of the three eponymous individuals. The fourth movement begins from Caliban's uncharacteristically elegant speech from Act III, scene 2: 'Be not afeard: the isle is full of noises, Sounds and sweet airs, that give delight, and hurt not.' The fifth movement is the most

¹³ Kathryn Shattuck, "A Composer Who's Weathered Some Tempests of His Own," *New York Times*, accessed January 17, 2021. <https://www.nytimes.com/2007/04/22/nyregion/nyregionspecial2/22peoplelect.html>.

¹⁴ Frank J. Oteri, "Paul Moravec: The Whole Range of Human Emotion," *New Music USA*, accessed January 17, 2021. <https://nmbx.newmusicusa.org/paul-moravec-the-whole-range-of-human-emotion>.

‘fantastic’ flight of all, elaborating on the numerous musical strands of the previous movements and drawing them all together into a convivial finale.”¹⁵

Moravec also described the work in dealing with his own struggle with depression after his departure from Dartmouth College:

“Coming back from depression, I identified with Prospero and his melancholy and his downcast state. Through the power of imagination, he improves his condition, and so that’s what I did as a composer.”¹⁶

¹⁵ Lisa Simeone, “Moravec Wins Music Pulitzer,” NPR, accessed January 17, 2021.
<https://www.npr.org/templates/story/story.php?storyId=1813835>.

¹⁶ Ibid.

Recital 3 Program

Elisha Willinger, clarinet

Michael Romans, violin

Kevin Sung, violin

Gene Hotta, viola

Helen LeGrand, cello

Jordan Smith, flute

Jillian Kouzel, oboe

Allison Nicotera, bassoon

Kathryn Marks, horn

Wednesday, March 24th, 2020

Walgreen Drama Center, Stamps Auditorium

8:00pm

Allegro in B for Quintet, K. Anh. 91, 516c

Wolfgang Amadeus Mozart
(1756-1791)

Introduction, Theme and Variations in Bb major

Carl Maria von Weber
(1786-1826)

Michael Romans, violin

Kevin Sung, violin

Gene Hotta, viola

Helen LaGrand, cello

Brief Intermission

Aires Tropicales

I. Alborada

II. Son

III. Habanera

IV. Vals Venezolano

Paquito D'Rivera
(b. 1948)

- V. Dizzyness (*To Dizzy Gillespie*)
- VI. Contradanza (*To Ernesto Lucuona*)
- VII. Afro

Afro-Cuban Concerto

- I. Afro
- II. Vocalise
- III. Danza

Valerie Coleman
(b. 1970)

Jordan Smith, flute
Jillian Kouzel, oboe
Allison Nicotera, bassoon
Kathryn Marks, horn

Recital 3 Program Notes

Allegro in B for Quintet, K. Anh. 91, 516c - Mozart

While the autographs to Mozart's Clarinet Concerto K. 622 and the Clarinet Quintet K. 581 remain missing, this fragmentary quintet is assumed to date back to 1787 around the time Mozart first fell in love with the clarinet. It was the extraordinary virtuoso clarinetist Anton Stadler, a member of the Royal-Imperial Court Orchestra in Vienna, for whom Mozart wrote these great masterworks, in addition to an extensive obbligato part in his opera *La Clemenza di Tito*. It is unknown as to why these pages remain missing, but some music historians attribute it to Stadler pawning the autographs when he was in financial woes, according to a letter from Mozart's widow Constanze.

Stadler was also known to have worked with a Viennese instrument maker Theodore Lotz to extend the clarinet a third lower. The addition of these notes and extension of the instrument provided a brilliant palette of colors and effects. Like nearly all of Mozart's works for the clarinet, it is most likely that this work was intended for the newly designed basset clarinet.¹⁷

While the fragment is only 93 bars in length, it is possible that the entire movement may have been completed. As the fragment contains all its instrumental parts and the upper

¹⁷ Henrik Weise, "Preface," in *Clarinet Quintet A major K. 581 and Fragment K. Anh. 91 (516c)*. G. Henle Verlag, accessed January 17, 2021.
https://www.henle.de/us/detail/?Title=Clarinet+Quintet+A+major+K.+581+and+Fragment+K.+Anh.+91+%28516c%29_769.

instruments are tied over the bar to the next lost page, the musicologist Nissen states the work may have been originally finished. Similarly expressed by Harvard University Professor Robert Levin, “the completeness of the autograph is in sharp contrast to the state of Mozart’s other fragments, which inevitably contain blank spaces in the parts of accompanying instruments which master would have filled later. Such a multi-tiered system of composing is discernible in many of the Mozart autographs and implies that he created in his head, not on paper.”¹⁸

Fortunately for us, this fragment was completed by Levin, a masterful Mozart reconstructionist. While the Clarinet Concerto K. 622 and Quintet K. 581 have become the standard performed clarinet repertoire, this work is a true hidden gem, and it is thanks to the ingenious hands of Robert Levin who brought it out of anonymity.

Introduction, Theme and Variations – Weber

While there has been some controversy in the musical community regarding who remains the actual author of this work, the German composer Carl Maria von Weber, a significant operatic composer in the Romantic era, still seems to take credit for this clarinet quintet. Weber having met the gifted clarinetist Heinrich Baermann was inspired to compose two Clarinet Concerti, a Concertino, and his Quintet in Bb Op. 34. Other scholars in the field suggest

¹⁸ Robert D. Levin, “Preface,” in *Allegro in B KV Anh. 91 (516c)*. London: Nagels Musik Archiv.

that the composer Joseph Kuffner, who is known primarily for contributing to guitar repertory, is responsible for the Introduction, Theme and Variations.

Despite the circumstances, the Introduction, Theme and Variations is a delightful virtuoso work that bedazzles audiences in terms of the instrumentalist's technique. One can see exactly why Weber would be credited with the composition as its introduction and bel-canto like passages bear resemblance to his operatic writing, in addition to the virtuosic bravura exhibited similarly in his clarinet concerti and Quintet in Bb Major, Op. 34.

With each variation, the clarinetist maneuvers deftly and acrobatically across the instrument. There is a sad turn at its G minor *Adagio* and eventually the clarinetist erupts in a mournful monologue. In the final two variations, a joyousness and new optimism becomes infectious with the clarinetist's rapid firing sixteenths leading to its invigorating finish.

Aires Tropicales – Paquito D'Rivera

Commissioned by the Aspen Quintet, Aires Tropicales was premiered in New York at the Frick Collection with Bärli Nugent, flute, Robert Ingliss, oboe, Todd Levy, clarinet, Chris Komer, horn, and Susan Heineman, bassoon.¹⁹ Paquito D'Rivera, a fourteen-time GRAMMY award winner, jazz clarinetist, saxophonist, and composer, is celebrated for his artistry in Latin jazz

¹⁹Paquito D' Rivera, "Composer's Notes," Boosey & Hawkes, accessed January 17, 2021, <https://www.boosey.com/cr/music/Paquito-D-Rivera-Aires-Tropicales/53556>.

and compositions. Born in Havana, Cuba, D’Rivera incorporates various dance styles that have been popular in Cuba and begins the work with a slow introductory *Alborada*. The following movements are ‘Son’, a movement featuring an “ostinato Latin bass line in the bassoon and horn; “Habañera”, a trio movement for flute, clarinet and bassoon in the style of Ravel; ‘Vals Venezolano’, a lively Venezuelan waltz; ‘Dizzyness’, an homage to the late, great Dizzy Gillespie; ‘Contradanza’, an upbeat Cuban dance honoring Ernesto Lecuona; and ‘Afro’, which begins with a flute solo, followed by an energetic, rhythmic six-eight dance over an African ostinato.”²⁰

Afro-Cuban Concerto – Valerie Coleman

Celebrated for founding the renowned wind quintet Imani Winds, Valerie Coleman was named Performance Today’s 2020 Classical Women of the Year. She is known for her contributions to wind chamber music and recordings with the Imani Winds and one of her signature pieces *Umoja*, was commissioned and performed by The Philadelphia Orchestra, which was special in the fact that is the first time a living African-American composer was commissioned by The Philadelphia Orchestra. Currently Coleman serves as the Assistant Professor of Flute at the Frost School of Music at the University of Miami in Florida.

Coleman writes that the “Afro-Cuban Concerto is a work that focuses on Afro-Cuban rhythms, the feel of Santeria worship, and the virtuosity of wind instruments (Santeria worship

²⁰ Ibid.

has its origins in the Caribbean and is based on the Bantu and Yoruba beliefs of Western Africa combined with elements of Roman Catholicism). Often mistaken for a 'neo-classic' work due to its harmonic structure, the essence within the Concerto is purely African and Cuban. All African-derived music has a basic structure from which all music from every genre (including classical) has benefitted. It is the feel of spirituality, passion, and rhythmic precisions that brings the essence of Afro-Cuban music to life in this piece.”²¹

In the score, Coleman explicitly requests that the performers improvise when they have solo passages and embellish “when the mood hits.”²² The Concerto is split into three separate movements. The first movement, *Afro*, represents the call to worship which is personified by the oboe and horn in its introduction. A constant underlying ostinato or *clave* becomes prevalent throughout the movement and different members of the ensemble solo over this Afro-Cuban rhythm. The *Vocalise* begins as a prayer with the bassoon and horn uniquely blending as one voice and features a *habanera*. The finale *Danza* lets the ensemble cut loose and a *rhumba* takes place in many various forms with its improvised sounding solos. The *Danza* is certainly a challenge for the wind quintet ensemble with its layering of percussive rhythms and irregular meters, but in the words of Coleman, “when stability is achieved, the repetitive rhythm takes on a life of its own, creating a sassy dance.”²³

²¹ Valerie Coleman, “Notes from the Composer,” in *Afro-Cuban Concerto*. Richmond: International Opus.

²² Ibid.

²³ Ibid.

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